

Thursday, March 10, 2016 at 8 p.m.
Dr. Bobbie Bailey & Family Performance Center
Morgan Hall
Eighty-seventh Concert of the 2015-16 Concert Season



Faculty Recital

featuring

Lester Walker,
trumpet

with guest pianist,

Judy Boehm

program

ERNEST BLOCH (1880-1959)

Proclamation

ALEXANDER GLAZUNOV (1865-1936)

Albumblatt

MAURICE RAVEL (1875-1937)

Piece en forme de habanera

GEORGES ENESCO (1881-1955)

Légende

NORMAN DELLO JOIO (1913-2008)

Sonata for Trumpet and Piano

I. Theme and Variations

II. Andante Liberamente

III. Allegro Spumante

program notes

Proclamation | Ernest Bloch

Ernest Bloch (born July 24, 1880 in Geneva, Switzerland; died July 15, 1959 in Portland, OR) was a naturalized (1924) American composer, conductor and teacher. His education spanned from Geneva to Brussels, Frankfurt, Munich, and Paris. He moved to the United States in 1916. Bloch was a founding director of the Cleveland Institute of Music (1920-1925) before he moved to become the director of the San Francisco Conservatory of Music (1925-1930). He continued to travel in Europe until World War II opened up negative political sentiments. Bloch was openly Jewish— his publishing trademark was the Star of David with his initials. After Europe essentially closed its doors to him, he settled at the University of California, Berkeley (1940-1952), and earned numerous awards including the Gold Medal in Music from the National Association for American Composers and Conductors.

Proclamation (1955) is dedicated to Bloch's friend Samuel Laderman, who was also Jewish and connected in part to the Chicago Bloch festival in 1950. Bloch was well loved in the North American Jewish community: he was the composer most esteemed by Albert Einstein and received the Frank L. Weil Award which was only given to those who advanced the case of Jewish culture in North America. Bloch composed this work shortly after composing his *Symphony for Trombone* which "stimulated ... his inner hearing of brass sonorities. His works contain many elements of his Jewish heritage of synagogue chants. *Proclamation* showcases these characteristics in addition to including "quasi-improvisational recitatives, frequent changes of meter and tempo, irregular phrase lengths, and abrupt motives.

- Deborah Caldwell

Albumbblatt | Alexander Glazunov

Glazunov was a leading Russian composer of the generation after Tchaikovsky. Doubtless owing to his exceptional mastery of and attentiveness to form, exemplified by his exceptional grasp of counterpoint, he has been described as a Romantic Classicist and therefore compared to Brahms.

Displaying an immense musical talent as a child, Glazunov started studying with Rimsky-Korsakov at the age of 15. Glazunov's progress was indeed astonishing, for he completed his *Symphony No. 1* at 16. In fact, his symphony, premiered by Balakirev in 1882, established, practically overnight, Glazunov's reputation as a great Russian composer. In 1884, the rich merchant and publisher Belyayev took Glazunov to Weimar, where the young composer met Liszt. Although absorbing many musical influences, particularly those of Liszt and Wagner, Glazunov eventually crafted an individual style, composing

symphonies, ballets, and concertos for various instruments. Owing to his growing international fame as a symphonist, Glazunov was invited to conduct his works in Paris in 1889; an invitation from London came in 1896. During the 1890s, Glazunov composed some of his most successful works. *Albumblatt*, composed in 1899, is a beautiful waltz and scherzo that showcases the lyricism and virtuosity of the trumpet.

- *All Music Guide*

Piece en forme de habanera | Maurice Ravel

Maurice Ravel (1875-1937) originally composed his *Pièce en forme de habanera* as a *Vocalise etude en forme de Habanera* for bass voice and piano in 1907. A song without words, Ravel took as his model the slow, sultry Spanish dance called the habanera – like most French composers of the period, Ravel was fascinated by the music of Spain – and used it as the basis of a blindingly difficult virtuoso exercise for the bass voice. In this version for trumpet and piano, the transcription retains all the virtuosity of the original setting.

- *James Leonard*

Légende | Georges Enesco

Most concertgoers tend to think of Georges Enesco (the commonly Gallicized form of George Enescu) as the composer of a famous Romanian Rhapsody (actually, he wrote two) and leave it at that. However, Romania's most outstanding composer was also one of the twentieth century's most unfairly neglected musical geniuses. He was a virtuoso violinist, a conductor, a teacher, an administrator, and a tireless champion of music in Romania. His centenary in 1981 went largely ignored outside his native country, but so highly respected is he in Romania that there is a festival, a museum, a composer's prize, a violin competition, a symphony orchestra and even a town (his birthplace) named after him.

Enesco wrote the *Légende* in 1906 as a competition piece for students at the Paris Conservatoire and dedicated it to Merri Franquin, head of the trumpet department there. (Enesco also wrote, about the same time, competition pieces for flute, viola and harp.) According to Noel Malcolm, in his biography of the composer, the *Légende* "awakened an interest on Enesco's part in the trumpet's powers of soft and muted evocative expression." The title suggests something along the lines of a ballad or rhapsody – a story told in music, though anything more specific is left to the listener's own powers of imagination. The trumpet is treated in the three slower, reflective sections in a lyrical manner almost as if it were a violin, while virtuosity is demanded in the two brief intervening passages.

- *Vancouver Recital Society*

Sonata for Trumpet and Piano | Norman Dello Joio

Throughout his long career Dello Joio was the recipient of many scholarly honors (including a Pulitzer Prize in 1957 for his string orchestra work *Meditations on Ecclesiastes* and two Guggenheim fellowships). Encouraged by Hindemith to shape his compositional identity to suit those influences which compelled him in the most natural way, Dello Joio developed a musical language which effectively synthesizes the worlds of Italian opera, liturgical music, and jazz. While he was sometimes charged with being overly theatrical in his musical gestures, Dello Joio's music never resorts to garishness or overindulgence (as does the music of a great many other "accessible" composers), and it seems likely that a good number of his pieces (such as the *Meditations* or the second version of the opera *The Triumph of St. Joan*, 1959) will continue to occupy a place in the repertoire. The *Sonata for Trumpet and Piano* exemplifies the simplistic beauty of Dello Joio's compositional style.

- Blair Johnston

about the artist

Artist-in-Residence in Jazz Trumpet

Lester Walker currently serves as Artist-in-Residence in Jazz Trumpet at Kennesaw State University. As an active performer in both jazz and classical idioms, Mr. Walker has performed at Spoleto, Spivey Hall, The Eugene O'Neill Theater, The Seagrams Jazz Festival, The JVC Jazz Festival, City Stages, The San Antonio Jazz Festival, and The Atlanta Jazz Festival. In January of 2016, he was featured on The *CBS Evening News* with Scott Pelley. Mr. Walker holds a BM from The University of Alabama and a MM from Georgia State University.

Lester Walker performs exclusively on Taylor UK Bb and C Trumpets.



about the school of music



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A handwritten signature in black ink that reads "Stephen W. Plate". The signature is fluid and cursive.

Stephen W. Plate, DMA
Director, School of Music
Kennesaw State University

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